



The National Sporting Library NEWSLETTER

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Imagine Hooking, Playing and Landing a Ten-Pound Atlantic Salmon With No Rod

By Douglas Lees

In his book, *The Atlantic Salmon*, part of the National Sporting Library's fishing book collection, Lee Wulff describes this event in the tackle section of his classic work:

"In 1943, in order to demonstrate to the most confirmed doubter, I eliminated the rod entirely from my tackle. Casting some 30-odd feet by hand, I hooked a ten-pound salmon and played it by holding the reel in my right hand, reeling with my left, until I could finally reach down and tail it with my own hand, ten minutes later."

This slipcased edition with five flies tied by Wulff in a sunken mount was on display for Lefty Kreh's very entertaining lecture on April 7.

Wulff is but one of many authors included in the Library's collection of fishing titles comprising extremely rare as well as contemporary books. The rare book section includes the first five editions of Izaak Walton's *The Compleat Angler* dating to 1653, the English chalkstream "dry fly versus wet fly debate" books of Frederick M. Halford and G.E.M. Skues, a number of Roderick Haig-Brown first editions dating to 1931, Ray Bergman's first edition of *Trout* (1938), James Leisenring's and Vernon S. Hidy's *Fishing the Flymph: The Art of Tying the Wet Fly*, George Labranche's *The Dry Fly in Fast Water*, Preston Jennings's *A Book of Trout Flies*, Alfred Ronalds's *The Fly Fisher's Entomology*, and many other authors and books too numerous to mention.

Judith Bowman, a leading book-seller of rare fishing works, offers high praise of this section of the National Sporting Library: "The collection of angling titles would be the envy of any serious collector and also of major institutions like

Harvard, Yale and Princeton who have extensive collections. You have a treasure."

Among the contemporary books are William Humphrey's *My Moby Dick*, Ann McIntosh's *Mid-Atlantic*

Budget Angler and Lefty Kreh's *Presenting the Fly*.

Gary Borger reviewed *Presenting the Fly* in the March issue of *Fly Fisherman Magazine*. "Lefty has spent

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Rare Portraits Donated to NSL

Portraits of the Winning Horses of the Great St. Leger Stakes—believed to be the greatest color-plate racing book of the 19th century—was purchased at auction for the National Sporting Library in New York. The winning bid was \$35,000.

"The work is extremely rare; no one has seen a copy on the market in 25 years," explained New York rare book dealer James Cummings who was the buyer of record of the sales-topping book at the William Doyle Galleries sale.

The volume includes 10 hand-colored aquatint plates by artist John Frederick Herring of winners of the St. Leger Stakes at Doncaster from 1815 to 1824. "The coloring is unbelievable," Cummins declared. "I've never seen anything like it."

Cummings purchased the book on behalf of Jacqueline B. Mars who will donate it to the National Sporting Library in Middleburg. Mars is vice chair of the Library's board.

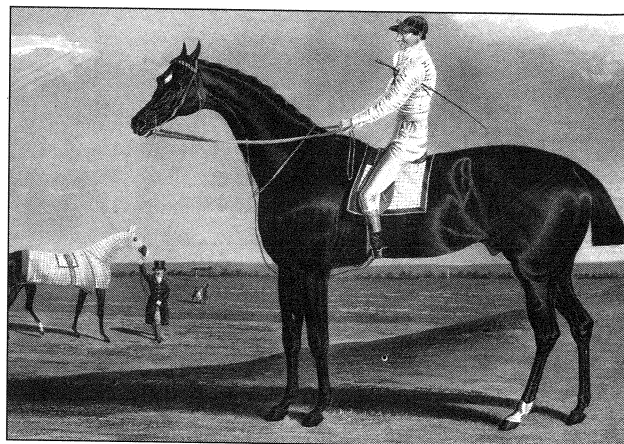
The Doncaster *Gazette* commissioned Herring to sketch annually the winner of the St. Leger to be published as engravings.

This folio contains the original marble boards with paper title label

on the front cover with printed publisher's notice on front paste-down and printed "Errata in Plates" notice pasted on the back of end paper. The plates were described by Doyle as "unusually clean with brilliant coloring and laid in a cloth box."

John Frederick Herring was a widely acclaimed painter of horses and hunting scenes in early 19th century England.

The 15,000-volume NSL is home to one of the world's most extraordinary collection of books on turf and field sports. The Library plans a special viewing of the newly acquired Herring plates in early summer.



Ebor, winner of the Great St. Leger Stakes at Doncaster, 1817. From Portraits of the Winning Horses of the Great St. Leger Stakes.

Imagine Hooking, Playing and Landing... Continued from page 1

a lifetime fishing and teaching others to fish, and his skills in both areas are well known. You may not agree with everything he says, but you surely don't want to pass up any opportunity to listen carefully to someone with such vast experience and such a good way of relating it to you. And so it is with *Presenting the Fly*. You need to read it carefully because there's so much in it."

Fly casting is an important ingredient of *Presenting the Fly* and the subject of a number of other Kreh books and videos.

In his *Fly Fishing for Bass* book, part of Lefty's Little Library Series, Kreh describes how his casting technique developed: "At that time (1940s), the traditional and recommended casting method was to move the fly rod from nine o'clock to one o'clock and return it back to nine o'clock. But gradually I began to realize that the longer you moved the rod through the casting arc, the easier all casting became. And so it was in those early days, bass fishing for hours at a time, attempting to throw the longest line I could, that I began to develop the casting method that I teach today."

Barry Serviente of The Angler's Art, a leading bookseller, cites William Humphrey's *My Moby Dick* as a prime example of improved writing "with such a wide audience. The quality has jumped enormously," Serviente said, adding, "We're seeing some of the finest writing being done by writers who have come to enjoy fly fishing."

Ann McIntosh's *Mid-Atlantic Budget Angler* is the most detailed guidebook for trout fishing for the states of Pennsylvania, West Virginia, Virginia, Maryland, New Jersey and Delaware. She is currently expanding this approach for a new book to be published in 2002 by Stackpole Books tentatively titled *Trout Fishing Near American Cities*.

The English chalkstream dry fly versus wet fly debate is well documented in NSL including Halford's first edition of *Dry Fly Fishing in Theory and Practice* (1889), a first edition of *The Dry Fly Man's Handbook* (1913), and a deluxe edition of *Dry Fly Entomology* with 100 dry flies.

In his latest book, *A Concise History of Fly Fishing*, author Glenn Law writes of Halford: "Halford developed from a progressive theorist with a better idea to a dogmatic pedant who believed anyone who fished differently than he shouldn't be allowed near moving water, let alone fish for trout. He brought the art of dry fly fishing to a high art, then drew a line in the dirt."

G.E.M. Skues's crossed the line. "Skues' writing was thoroughly grounded in fly dressing, and his game was the sunken fly, or nymph," Law adds.

The Library includes Skues's *Minor Tactics of the Chalkstream* (1914), *The Way of a Trout* (1928), and a deluxe edition of *The Way of a Man*

with a Trout with 20 hand-tied flies.

Skues fished dry flies but realized that 90 percent of the trout's diet is subsurface, outfishing the dry fly purists time after time.

In America, James Leisenring championed subsurface fishing in his 1941 *The Art of Tying the Wet Fly*. A 1971 edition of this book is included in the Library with the additional contribution of Vernon S. Hidy's *Fishing the Flymph*, which added a more recent and further refinement to the art of wet fly fishing.

These classics and many more are included in the National Sporting Library's collection, providing a superb resource for research, study, planning a trip or just enjoyment of great fly-fishing literature.

Lefty's Fly-Casting Principles

By Lefty Kreh

Regardless of your fly-casting technique, all casters are governed by the following four principles:

1. **You must first move the line end before you make a back or forward cast.** This causes the rod to bend or load. It is also advisable to lift all line from the surface before making a backcast.
2. **Once the line end is moving, the only way to load the rod is to move your casting hand at an ever-increasing speed and then bring it to a sudden stop.** The sudden stop is often called a power stroke. Applying power often spoils a cast. It should be called a speed up and stop stroke. *The faster you speed up and stop the rod tip, the faster the line will travel. The size of the loop is solely determined by distance the rod moves in the final moment of the cast during the speed up and stop.*
3. **The line will go in the direction the rod speeds up and stops.** If on the backcast, the rod tip stops at any angle going up, the line will go straight at that angle. If the rod tip stops going down and back, a sag is produced in the line which must be removed before you can make a forward cast. With almost all forward



Fly-fishing masters Marsha Woolman (left) and Lefty Kreh at the National Sporting Library.

casts, the rod should be stopped so that the line travels parallel to or slightly climbing above the surface.

4. **The longer the distance the rod travels on the back and forward casting strokes, the less effort is required to make the cast.** The shorter the rod moves during the casting stroke, the harder you must work to put the same load in the rod. When you need to cast farther, throw heavier flies, defeat the wind, or to make a number of special casts, the rod must travel farther back and forward. *Taking the rod well behind you on the backcast will allow you to make many more fishing casts that will produce more fish for you.*

Seeing the Future by Viewing the Past

By Kenneth Y. Tomlinson, *Director, National Sporting Library*

"Figures lie and liars figure," Mark Twain observed long ago. Those words should never be far from those of us who live by thoroughbred pedigree research.

Whether you are breeding for Keeneland select or hoping to turn a cheap Charles Town claimer into a jump horse, you ignore pedigree research at your peril.

There was a time when access to information on thoroughbred breeding was restricted largely to industry elites. Even at facilities like the National Sporting Library, researchers were forced to comb through massive volumes for thoroughbred performance records.

But computers and the Internet and CD-ROMs have changed all that. Today there is so much data readily available that modern horsemen have no excuse if they make equine decisions without regard to lessons of history.

My own favorite research tool is the compact disc called *American Produce Records—1920-1999*, a database on mares and foals produced by the Bloodstock Research Information Service.

With the flick of a computer switch, I can obtain the produce record of most any mare of the 20th century. I can find her race record and that of all of her off-spring. All sales activity is noted from 1980 to date. Knowledge that once would have required volumes that would have consumed a substantial portion of our reading room now is on one tiny disc.

Let's take Angel Fever, dam of the extraordinary Fusaichi Pegasus. My computer screen tells me she's by Danzig, a 1990 model who had a brief racing career—a win and a place in two starts against quality company. Better than \$25,000 in earnings. But she is a full sister to Pine Bluff who won \$2.25 million and the Preakness and a half sister to Demons Begone who won \$650,000 and the Arkansas Derby.

Angel Fever herself has six off-spring on the ground. Before Arthur Hancock III produced Fusaichi Pegasus through a union with Mr. Prospector, her babies may have done little on the race track. But the CD-ROM documents the market's regard for her potential. Even before Hancock fetched an incredible \$4

million for the Mr. Prospector yearling, two other Angel Fever yearlings who had gone through sales rings had been auction leaders for their sires. For example, a Forty Niner colt sold at Keeneland in September for \$330,000, the highest of 17 Forty Niners sold that year. I could access all of this knowledge in 90 seconds or less.

Let's quickly shift computer programs to Roger Lyons CompuSire for a six-generation family tree for Fusaichi Pegasus along with Dosage figures and inbreeding and most significantly nicking statistics documenting the racing results of the union of the Danzig (Northern Dancer) line with the Mr. Prospector (Raise a Native) line.

In this case, we don't need a weathervane to tell which way the wind is blowing because the value of this cross may be the most widely recognized in thoroughbred breeding.

Alan Porter, in last fall's lecture at the National Sporting Library, noted that he and Lyons trace the power of this nick to the union of Crafty Admiral, the broodmare sire of Danzig, and Case Ace, the broodmare sire of Raise a Native. (A lot of Teddy blood here.)

Bull Hancock once said you drill for oil where it has been found before, and the same is true for combining thoroughbred families you can easily identify through research.

One word about Dosage figures available for all 20th century foals on either of these programs. Dosage profiles—popularized by Leon Rasmussen, the brilliant Racing Form breeding authority—purport to project a horse's potential at various distances by the mathematically determined presence of various stallions in pedigrees.

Now I'm no blind disciple of Dosage, best known for its ability to eliminate contenders for the Kentucky Derby's classic mile and a quarter. But I have always found Dosage a useful tool for identifying sprinters and thoroughbreds who can run all day. I realize there are marvelous exceptions to every rule, but I can't understand how horsemen can expect to run horses three and four miles over grass when their Dosage shows them to be bred to run six furlongs on the dirt.

Check the Dosage figures for the great steeplechase runners and you normally will find Dosage patterns like the ones found in Lonesome Glory (Dosage index of 1.07) and Saluter (D.I. 2.40). Rarely do you find a successful jump horse in double digits – and when you do there usually are readily identifiable other factors at work.

Welter Weight, for example, may have a D.I. of 12.33, but look at his dam (via CD-ROM), and you will find she is a full sibling to Martie's Anger, the magnificent steeplechase campaigner.

Another breeding/claiming tool no one should be without is Tomlinson's *Comprehensive Pedigree Guide*—a booklet traditionally known as "mudders and turfers" for its statistical projections of a thoroughbred's ability to run in mud or on grass.

I once bought a weanling we named Lonesome Sound who was by Dancing Count, a Northern Dancer sire who stood in relative obscurity in Maryland. She was out of a mare by Due Diligence, a horse campaigned by Gerald Hoffberger. Lonesome Sound, I knew, had an older full sibling who enjoyed little success running 35 times on the dirt. Never once had she been given the chance to run on the turf.

Thanks to Tomlinson, however, I also knew Lonesome Sound's turf potential was astronomical. On dirt, she was a modest claimer. On turf, she won eight races, including Maryland Million Ladies.

Now only a fool would buy horses based on pedigree stats alone. Athleticism and confirmation play a larger role in sales success today than pedigree. And even the best laid breeding plan can produce horses who can't outrun me.

I have a four-year-old filly who I bred to have four direct lines back to the great foundation mare La Troienne. She is inbred 4 x 5 to the outstanding mare Busanda in accordance with the Rasmussen factor of joining the families of great females through different off-spring. In theory, never had I bred a better animal.

When I bred her, we had dreams of Keeneland and Saratoga. Today, she's racing at Charles Town.

Like Mark Twain said...

Reminiscences of a Passionate Book Collector

By John H. Daniels

In 1972, I had just retired as Chief Executive Officer of Archer-Daniels-Midland Company. For the first time that I could remember, I had some leisure time. I had a modest library of old favorite sporting books, and I wanted to find more books like them. I was pleasantly surprised by how easy it was to acquire many good sporting books. I woke up to the fact that I was rapidly becoming a book collector.

At about this time I read about a summer program at Cornell University which offered a one-week course to librarians, booksellers and collectors about rare books. I had been out of college for thirty years, and the nostalgia for those bygone days soon had me on my way back to dormitory life on a beautiful campus.

One of my sons was so amused that he wrote me a three-page "shape up" letter. He urged me to apply myself, to study hard and not to cut classes. Just to rub it in, he enclosed a box of chocolate brownies which, I'm sure, he'd jumped on before he mailed them.

The Cornell experience was an unqualified success. It gave me confidence in collecting and taught many practical and useful things. It emphasized the importance and satisfaction to be derived from doing research in depth in my chosen field of sporting books.

I learned my lesson about trying to be my own bidder in book auctions at a Swann Gallery Thursday sale. After a two-martini lunch, I set out to buy a copy of the 1653 First Edition of Walton's *The Compleat Angler*. I kept nodding my head at the auctioneer until the bid was at me for \$16,000! I "choked" and dropped out. Which was fortunate for several reasons. The bookseller who was bidding against me turned out to be representing a well-known collector with deep pockets. I found out later that the lady who was doing the bidding had instructions to get the book with no limits. *Sports Illustrated* carried the story because the hammer price had set an all-time record for a

Walton first edition. The other reason why I was fortunate was that I decided then and there that I would get a professional bookseller to bid for me in all future auctions. This paid off six months later when my agent attended a sporting book sale at Sotheby's and successfully bid on the first, second and third editions of *The Compleat Angler* for only a quarter of the price of just the first edition at Swann's!

The auction houses have proven to be the best source for most of the rarest books in my collection. At the sale of the John Schiff Collection at Sotheby's in 1990 we hit pay dirt. My agent successfully bought for my account the original manuscript of Robert Burns's poem, "The Bonnie Moor Hen," and Theodore Roosevelt's original manuscript of "Riding To Hounds On Long Island" (July 1886). I sat next to my agent during the entire auction. The Roosevelt manuscript was particularly attractive because it appealed to both collectors of sporting books and those who collect original manuscripts by American presidents.

The Roosevelt manuscript didn't come up for bidding until late in the morning. Then the bids kept on going higher and higher. My agent looked behind us to where the competing bids were coming and he whispered to me, "Oh! my God, that's the lady who bids for Malcolm Forbes!" My spirits sank for a moment until our final bid was not topped and we actually won the Roosevelt MS. It was an exhilarating moment.

In June 1993, Christie's sold the sporting books of the late Anthony Garvan. For some reason, Christie's misread the market and had failed to interest and attract the major sporting book buyers. My agent and I had a field day. Amongst the many fine bargains was an exciting French manuscript. In tiny, precise handwriting covering forty-nine pages was a punctilious accounting of all the expenditures of the French Royal Hunt for the year 1814. This was the fateful year when Napoleon lost the battle of Waterloo

and was succeeded by Louis XVIII. The Royal Hunt was not the least interrupted by Napoleon's abdication. The Prince of Neuchatel carried on the duties of "Grand-Veneur" (Head Huntsman) as if nothing had happened and faithfully entered records of all the hunts in the five Royal forests accounting for one thousand eight hundred and seventy-eight animals killed including every stag, deer, roebuck and wild boar, and naming each of the three hundred employees, and listing the two hundred hunting hounds. This little book which was bound in red morocco with gold stamped lettering on the front cover had sold at the famous Jeansen Sale in Monaco in 1987 for \$2,200. My total price including the hammer cost and my commission to my agent came to \$84!

One of my most bizarre experiences as a collector took place in the fall of 1988. An antiquarian bookseller called me to see if I'd be interested in going in with him on some books by the cowboy author, Will James. He had been contacted by a lady hairdresser in Idaho who'd just read an article about Will James in the *Smithsonian* magazine. She said that her aunt collected old trunks and had bought a trunk in California a long time ago which had books and letters and a horse-hair coat inside. The auctioneer had made her take the contents of the trunk with her. These turned out to be a unique and valuable set of first editions in which Will James had drawn original pictures and had written loving dedicatory messages to his wife, Alice. The tip-off about pricing was that the hairdresser's aunt wanted to take her sister on a winter cruise. We got the books and the coat. I kept the six best titles, and we sold the rest at a Swann Gallery auction at a profit. We found out later that my agent had bought the horse-hair riding coat.

Very rarely does a collector make a surprising discovery about the books he's collecting. This happened to me over a period of two years. I had purchased an attractive

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Foxhound Paintings Gems of NSL's Collection

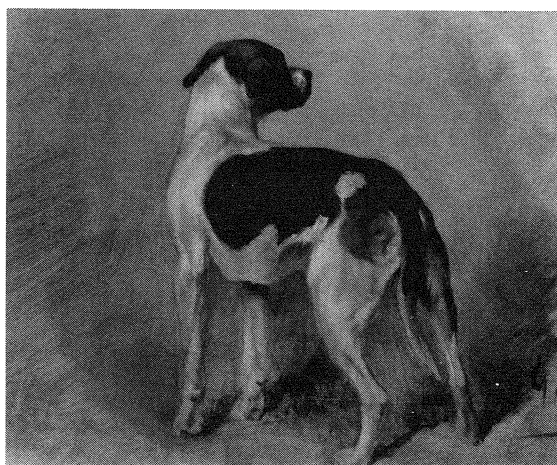
Peter Winants, *Director Emeritus*

Next to books, visitors to the National Sporting Library find the sporting art on display a highlight. Paintings in the lobby and Founders Room of English foxhunting and racing in the early 1800s by John Ferneley and Ben Marshall are on loan from Mrs. Stephen C. Clark Jr.; the décor of the stacks on the main floor is enhanced by a painting by famed British animal artist George Stubbs and two paintings by Franklin B. Voss, the dean of American equine painters. And there's much more.

However, for many visitors, the number one attraction, art wise, is a grouping on the exterior wall of the director's office of seven 9" x 12" paintings of foxhounds by lesser-known American artist Gustav Muss-Arnold. The hounds are informally positioned, not posed as in hound shows. One is a near head-on perspective, others with side angles and one from the rear. This informality makes for realism; the paintings are like a visit to a foxhound kennel, when, after the excitement of your presence subsides, the hounds relax and assume an assortment of postures.

Muss-Arnold lived in the vicinity of New York City in 1858-1927. He was a director of the American Kennel Club and a much-in-demand judge of dog shows in the United States and abroad. His dog portraits regularly appeared in *Harper's Weekly* and in the collections of the owners of sporting dogs. He was virtually the Frank Voss of the dog world.

The hounds in Muss-Arnold's pictures were members in 1885 of the Meadow Brook pack on Long Island, New York. Reproductions of the seven paintings appear in J. Blan van Urk's fine book *The Story of American Foxhunting, Volume II* (The Derrydale Press, 1941). The frontispiece in the same book has a reproduction of Muss-Arnold's painting of Meadow Brook's followers and hounds in 1885. The foxhunters include August Belmont II, the hunt's master. Belmont later



became the president of the National Steeplechase Association and chairman of The Jockey Club, but he's best known as the breeder of Man o' War.

Theodore Roosevelt, mounted on his trusty hunter, Frank, is also in the painting. This, of course, was prior to Roosevelt's better-known activities, like big-game hunting, rough riding and big-stick waving. One of the Library's prize possessions is Roosevelt's original, hand-corrected manuscript of his article, "Foxhunting on Long Island,"

which appeared in *Century* magazine in 1886. John and Martha Daniels donated the priceless manuscript to the NSL in 1994.

The late Harry T. Peters Jr. of Orange, Virginia, was the donor in 1973 of the hound pictures. Peters inherited them from his father, Harry T. Peters Sr., the master of the Meadow Brook Hunt in 1925 until the demise of the hunt in 1946 due to the urbanization of its hunting country. Peters Sr. was the author of *Just Hunting* (Charles Scribner's Sons, 1935), a delightful description of hunting in the United States and England. Peters was also the world's foremost scholar and collector of Currier and Ives prints. Doubleday, Doran & Co. published Peters's two-volume work, *Currier & Ives, Printmakers to the American People*, in 1929 and 1931, and the NSL's collection also has Peter's *America on Stone, the Other Printmakers to the American People*. The Museum of the City of New York received some 6,000 Currier and Ives prints upon the death of Mr. Peters Sr. at age 52 in 1949.

Sporting Art

Fall Showcase of Equine Art, Annual AAEP Open Juried Exhibition – International Museum of the Horse, Lexington, KY, 22 September – 5 November 2000

Imperial China: The Art of the Horse in Chinese History – Kentucky Horse Park, Lexington, KY, 1 May – 31 August 2000

Equine Art Show – 20 May – 17 June 2000 Sporting Scene Gallery, Red Bank, NJ (732) 747-7052 – Featuring original art and race lithographs by Fred Stone as well as work by Monica Acee, Robert Brower, Beth Parcell Evans, Joyce Halliday, Andrea Harmon Steiner and S. Allyn Schaeffer. The Gallery specializes in equine, wildlife, and fly-fishing art.

Will James Exhibition – through 4 September 2000, C.M. Russell Museum, Great Falls, MT (406) 727-8787 – Showcasing many drawings of cowboy life. The majority of the works in the exhibit are pencil and watercolor, and many were used as illustrations in his books.

The Horse in Art – 5 May – 30 June 2000, Hartford Fine Art & Framing, East Hartford CT (860) 528-1409; 14 July – 31 August, Picture This, Westport, CT – Featuring paintings, drawings, and sculpture by such noted artists as Susan Dorazio, Andrea Harman Steiner, Linda Tenukas, Janet Crawford, and Elaine Juska Keeley.

NSL's Lonsdale Library Now Complete

Mrs. Russell M. Arundel of The Plains, Va., through the Arundel Foundation, has donated approximately 225 rare books to the National Sporting Library. The books are part of the Earl of Lonsdale's library which the late Mr. Arundel acquired in England in 1975. At the time, Mr. Arundel gave the National Sporting Library 300 of these books. Mrs. Arundel's generous donation completes this unique and valuable collection.

Most of the books are on horse subjects and date to the early 1500's. They are in Italian, French, German and Spanish in addition to English. The ones from the 16th and 17th centuries are mostly on classical equitation and farriery, a term referring at the time to general veterinary care rather than hoof care as today. Many of the books in Mrs. Arundel's collection are on subjects that are extremely pertinent to today's horsemen. One title, though, will make them envious: *How to Keep a Horse at a Cost of 10 Pounds to 12 Pounds a Year*, published in 1874.

Other interesting titles include: *Rules for Bad Horsemen* (1765); *Artistic Anatomy of the Horse* (1870), in which one of 14 graphics shows the skeleton of a horse and the comparative anatomy of man; and a how-to book with an explicit title – *The Coach Horn: What to Blow and How to Blow It* (1890).

Genius Genuine (1804) will be of particular interest to racehorse trainers. It has a lengthy subtitle: "Riding a race known only to the author; Why there are so few good runners; Why the turf horse degenerates; How to lead them to their strength and speed." Then there's *Stable Practice or Hints on Training for the Turf, the Chase and the Road* (1857) with the subtitle, "Addressed to all who are concerned in racing, steeple-chasing and fox-hunting."

The Wisdom of the Horse (1808) has anecdotes and poetry. The first stanza of a poem expresses particular wisdom:

"Of creatures that to man attend
His pastime or his wealth;
The horse we cherish as a friend,
To sickness and to health."

The Arundel Foundation has do-

nated a painting of Lord Lonsdale that is on display at the Library. Lonsdale, who died in 1944 at age 87, was known as "The Yellow Earl" because of his penchant for yellow in his carriages, hunting coats and motor cars. He had great zest for life, often stating, "Life is lovely fun." His fun included being the master at one time or another of three of England's best hunts; expeditions to America, the Arctic and India; flaming affairs with stars of the stage and opera; a career in boxing that included a victory over American champion John L. Sullivan; and the creation of his very own army battalion in World War I. Lonsdale's portrait reflects his outgoing, fun-loving personality. His eyes sparkle, there's a carnation in his buttonhole and a cigar in hand. His books, too, sparkle in the Rare Book Room of the National Sporting Library thanks to Mr. and Mrs. Arundel.

By Appointment

Although the National Sporting Library is closed evenings and weekends, we encourage friends to use the Library by appointment during these hours. We also are pleased to open the Library for out-of-town guests. Simply phone the Library at 540-687-6542 for an appointment or phone Director Kenneth Tomlinson at 540-364-1940.



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panorama, hand colored and thirty feet long. It was an 1821 picture story by the English artist Robert Cruikshank which depicted all of the "fancy" (British sportsmen) going to a bare-fisted boxing match at Moulsey-Hurst. Two years later I happened to buy a thirty-six page pamphlet by the well-known fight promoter, Pierce Egan. Pierce Egan's pamphlet, *A Key to the Fancy Going to a Fight at Moulsey-Hurst* had been printed and sold *simultaneously* with the Cruikshank panorama and it described, in detail what was going on in each of Cruikshank's drawings. The two items had obviously been separated and had gone their different ways for the past one hundred and seventy-five years until I had reunited them.

During the summers when we were back in Minnesota, I had started a practice of putting on a book exhibition of some of the rarities in my sporting book collection. I would invite my bibliophile friends and my neighbors to drop in to see the exhibit, and I'd usually put out a homemade catalogue. These little book shows helped me concentrate on certain aspects of my book collection. I'd do quite a lot of research about the books being displayed, and I learned a lot about my collection in the process.

Inadvertently, I attracted the attention of the Librarian of the Minneapolis Institute of Arts, Hal Peterson. He asked me if I'd like to put on a major exhibition of my collection at the Minneapolis Institute. Of course, I jumped at the opportunity. It took almost three years to select the books, prepare a scholarly catalogue and wait for the availability of a major chunk of exhibit space at the Institute. When the exhibition opened in the spring of 1991, there was an assortment of two hundred and twenty-seven items from my collection taking up three large exhibit rooms. The Institute put out a beautiful catalogue filled with color illustrations. It was a first-class show and the first time that the Institute had featured rare books in a major exhibition. Over the years, I had the honor and pleasure of put-

Mars Announces Challenge Grant

Jacqueline B. Mars is challenging National Sporting Library supporters to contribute to endowment funds for scholars and collection development.

Ms. Mars, who is vice chair of the NSL board, has pledged matching grants of up to \$100,000 for a scholars endowment and up to \$100,000 for a collection development endowment. She will match one dollar for every two dollars from Library supporters.

"This is an extraordinarily generous offer – and one that seeks to fill two pressing needs for the Library," explains director Kenneth Tomlinson.

The scholars endowment was established last year with the anonymous contribution of \$100,000 toward a goal of a million-dollar fund. The Library hopes to begin competition for grants when the endowment fund reaches \$500,000.

The goal is for the scholars' projects to turn into books, not unlike Peter Winants's about-to-be published history of steeplechase racing in America. Library officials also hope to one day support film docu-

mentaries on aspects of turf and field sports.

"Scholars' projects are important to maintain our open-space culture as well as to intensify support for turf and field sports," Tomlinson said.

Librarian Rob Weber has noted periodical acquisition as one of the most important aspects of collection development. Until now, the Library has depended on donations for most periodical subscriptions. But Weber told the board that maintaining a complete collection of key sporting periodicals is critical to the Library's supporting its mission.

In coming weeks, committees will be established to focus on acquisition needs in the disciplines of the Library. Bloodstock agent and collector Carols S.E. (Ned) Moore has been named chairman of the thoroughbred book needs committee.

Chairman George L. Ohrstrom has paid tribute to the support Jacqueline Mars has given the Library. "We are fortunate to have her as a leader in our sporting community," he said.

ting on different book shows at the Beinecke Library at Yale, the Grolier Club in New York and in the Academy Library at Phillips Exeter Academy. Each of these shows taught me more about my collection because I had to do so much research to properly catalogue each show.

As my collection kept growing, I gradually came to the conclusion that I should make some decisions about the ultimate disposition of the entire collection. My children were not very interested in it, and I realized that I must eventually find a good home for all of these old friends that I had been accumulating during twenty-five years of collecting. It was extremely fortunate for me to find out that the National Sporting Library would like to have my collection. Their willingness to accept my entire collection is the

perfect solution. I am very grateful to have found such a magnificent permanent home for all of the books that I have had such fun collecting.

Exhibits

June 16-Sept. 8

American Academy of Equine Art 20th Anniversary Invitational Exhibition. 99 Works (paintings and sculptures) of contemporary equine art, some of which will be for sale.

Fall 2000

"Art Between Hard Covers" Illustrations from the Rare Book Room of the National Sporting Library.

The Chairman's Council

These friends of the National Sporting Library have taken a leadership role in their support of the Library by joining the Chairman's Council.

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LIBRARY HOURS

Monday: 1:00 – 4:00 p.m. Tuesday – Friday: 10:00 a.m. – 4:00 p.m. Weekends by appointment



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